



The International Journal on Music & Dance

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Maha Shivarathri celebrated with dance and music



Noted personalities felicitated



**Sathyanarayana Raju
leads the show**



Ranjani Ganeshan Ramesh dazzles



Archana Sastry attracts



**Guru Radha Sridhar's
Sri Venkatesha Natya Mandira's
rewarding 37th "Rasa Sanje"
3-day dance festival**



**Vivacious Dr. Vasundhara
Doraswamy**

WISH YOU A HAPPY & PROSPEROUS SRI VYAYA SAMVATSARA UGADI

ಮಾಲೇರಿಯಾ ನಿಯಂತ್ರಣದಲ್ಲಿ ಸಮುದಾಯದ ಸಹಭಾಗಿತ್ವ

ಮಾಲೇರಿಯಾ ರೋಗವು ಹರಡದಂತೆ ಈ ಕೆಳಕಂಡ ಕ್ರಮಗಳನ್ನು ಅನುಸರಿಸಿ:

- ✱ ಯಾವುದೇ ಜ್ವರ ಮಾಲೇರಿಯಾ ಇರಬಹುದು. ಅದಷ್ಟು ಶೀಘ್ರವಾಗಿ ರಕ್ತ ಪರೀಕ್ಷೆ ಮಾಡಿಸಿ. ಕ್ಲೋರೋಕ್ವಿನ್ ಗುಳಿಗೆಗಳನ್ನು ತೆಗೆದುಕೊಳ್ಳಿ.
- ✱ ಮಾಲೇರಿಯಾ ಎಂದು ರಕ್ತ ಪರೀಕ್ಷೆಯಲ್ಲಿ ವಿಚಿತಪಟ್ಟಲ್ಲಿ ತಪ್ಪದೇ ತೀವ್ರ ಚಿಕಿತ್ಸೆ ಪಡೆಯಿರಿ. ಈ ಚಿಕಿತ್ಸೆಯ ವಿವರಗಳು ಹಾಗೂ ಗುಳಿಗೆಗಳು ಆರೋಗ್ಯ ಕಾರ್ಯಕರ್ತರಲ್ಲಿ ಹಾಗೂ ಎಲ್ಲಾ ಸರ್ಕಾರಿ ಆಸ್ಪತ್ರೆ, ಪ್ರಾಥಮಿಕ ಆರೋಗ್ಯ ಕೇಂದ್ರಗಳಲ್ಲಿ ಉಚಿತವಾಗಿ ದೊರಕುತ್ತದೆ.
- ✱ ಬಿಡುಗಡೆ ಮತ್ತು ಗರ್ಭಿಣಿಯರಿಗೆ ಮಾಲೇರಿಯಾ ರೋಗವು ಅತಂಕಕಾರಿಯಾಗಿದ್ದು, ಅಂತಹವರು ಯಾವುದೇ ಜ್ವರವಿರಲಿ, ತದ ಮಾದರೇ ವೈದ್ಯರ ಸಲಹೆ ಪಡೆಯುವುದು.
- ✱ ನೀರು ಶೇಖರಣಾ ತೊಟ್ಟಿಗಳನ್ನು ಭದ್ರವಾದ ಮುಚ್ಚಳದಿಂದ ಯಾವಾಗಲೂ ಮುಚ್ಚಿರಬೇಕು. ವಾರಕ್ಕೊಮ್ಮೆ ನೀರನ್ನು ಸಂಪೂರ್ಣವಾಗಿ ಬಾರಿ ಮಾಡಿ, ಒಣಗಿಸಿ ಮತ್ತೆ ಭರ್ತಿ ಮಾಡಿಕೊಂಡಲ್ಲಿ ಇಂತಹ ನೀರು ಶೇಖರಣೆಗಳಲ್ಲಿ ರೋಗವಾಹಕ ಸೊಳ್ಳೆಗಳ ಉತ್ಪತ್ತಿಯನ್ನು ತಡೆಗಟ್ಟಬಹುದು.
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✱ ಕರ್ನಾಟಕ ಮಾತೆ

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Glory of Indian [Carnatic] Music:

‘Garlands’ N. Rajagopalan, IAS (Retd.)

Classical Carnatic music [the Music of India] is, like the religion of India, *anaadhi*, not known to have been ‘born’ at any particular period of time commencing its illustrious life. It is the most ancient, perfected, codified, extant musical system of the world. The music and its visually expressive twin *natya* have since been taken to different continents. There is a mini globalisation trend in the context of its aggressive urbanising phenomenon. What the first Prime Minister of India, Jawaharlal Nehru said in another context aptly applies in toto to this system of music: “Her infinite charm and variety! The wide spaces...of her diversity...some depth of soul which I could not fathom [why, has anyone else been able to?] though I had occasional and tantalizing glimpses of her [even as millions through millennia have experienced!]”

Music, and to a lesser extent Dance, have been handmaids of Hindu [Sanathana Dharma] religion, not to speak of cultural, social,

occupational and political festivities and functions from ancient times. Musical and dance passages and comparisons abound in ancient epics and literature. For instance, the morning deity *Usha* as she leaps in the morning on the horizon is compared to a dancer! A clarification on the word ‘Hinduism’ is but relevant and proper here: ‘Hinduism is not the proper name of our eternal religion. The real, original and proper name was *Vaidika Mata* or *Sanatana Dharma*. Unlike other religions, Hinduism cannot be brought under any age or sage. It includes all Gods for One. ‘*Ekam sat; vipra bhahuta vadanti*’ [Reality is One; sages call it differently.] Paths for realization are *karma marga*, *jnana marga* and *bhakthi marga*...’ -Prof. P. Vanchinathan in *Rameswaram Patasala Golden Jubilee Souvenir*, 1965.

As is the religion, so is its music. Both are *Anadhi* (without a specific origin]. Ancients have graphically said that man got the earliest inspiration of music when he cognized the sweet sounds emanating

through the holes of bamboo clusters as wind pressed through them and of *laya* when he was struck with the self-ordained rhythm with which rain droplets fell in harmonious systematic regularity! It is this belief that inspired the latest popular song of poet *Kannadasan*: “*Pullanguzhal tanda mungilgale; Purushottaman pugazh padungale!*” [O bamboo, you gave us the divine flute; Pray, sing the praise of *Purushottama!*]

There is a parallel beautiful allusion to music in the poem *Don Juan XV* of the romantic poet *George Gordon Byron* [1788-1824], which echoes like sentiments: ‘There’s music in the sighing of a reed; There’s music in the gushing of a rill; There’s music in all things, if men have ears; Their earth is but an echo of the spheres.’

The eminent poet significantly mentions the need for ears -surely not just the physical but musically sensitive ears! The crying baby in need of a lullaby, the art-conscious bridal couple longing for the sweet

(Continued on Page 6)



The Cry For Attention

Karnatak music is getting attention. Considering the situation which obtained not long ago, the position today appears improved. Still the cries often heard that Karnatak music is not getting the attention it deserves. Most often this is the complaint of public speakers. It has become habitual for them. It is good that they make this point. It is risky to rest satisfied with a position even if it is good. The cry must always be for more.

The fact, however, remains that Karnatak music is claiming the interest that it deserves in its present state of soundness. If this interest is extremely sober, it is natural too. One cannot expect Karnatak classical music to get fans flocking. It happens at the soccer stadium. It can attract the few who can follow it. "Painting exhibitions do not attract mobs. Why do you expect crowds for Karnatak music?", an artiste-friend asked.

The fine arts are not mass-appeal subjects. Of course, Karnatak music gets an enormous spurt of attention during December. But then, this season does not represent ordinary times. It is festive time when Karnatak music becomes part of a winter holidaying and carnival tradition of enjoyment. But if the real interest, the enduring interest is to be truthfully assessed, one has to rely on the basis provided by the normal times.

There are people who are not satisfied with crowds that gather to hear Karnatak music particularly during the festival season. At the other extreme there are people who are satisfied with what is available even if it is the least. The other performance for instance, the audience was very thin. It was a youth music festival and the organizers obviously did not want to strike any discordant or discouraging note.

Thanking the young artistes who had already performed and announcing the names of the next ensemble, he expressed gratitude to the "large audience" that had turned up. And, at that point of time looking round one could count hardly 20 persons in the hall. Still, to this rasika, the description of the audience as large did not appear meaningless. He remembered many occasions at the same venue, when the audience turn-out had even lesser than 20 by a considerable margin. He particularly remembered the occasion when there was a concert by a popular instrumental ensemble.

---Karnataka Kala Sri Dr. M. Surya Prasad.

(Continued from Page 4)

strains of auspicious music to commence their wedded life, the pooja at home waiting for prayers to be reinforced with chaste, devotional music, the services at temples in need of music and dance to lend glitter and glamour, colour and polish, domestic functions and many such occasions demand music to clothe and embellish them all with the artistic aroma of grace and fragrance. There are references to music and dance even in the Vedas. Music either in formative or developing form should have been perennially present continuously from very ancient times. Sans the twin arts, functions look bleak like the cited proverbial metaphors, woman without beauty [as if man should be left with an unchallenged monopoly of all ugliness!], sky without stars and moon, temple without icon, river without water, etc. There is little doubt that music enhances the aura and aroma of religious and other functions and draws the attention and appreciation, interest and involvement of one and all.

India has traditionally been to the pursuit of arts as part of its spiritual wisdom and exercises. With its time-old ad-

herence and emphasis on karna parampara, gurukula and manodharma which are all symbolic of the culture and wisdom of India, it built up a system of music that answers to varied occasions, demands and emotions. As one fervently looks back at our immense creative heritage and laudable legacy, the musical oration of Maha kavi Subramanya Bharati of Ettayapuram comes to mind and rings in our ears. He sang: 'Mother, in those distant days, in the resplendent pearls of your languages, you had presented the universe with Vedas, Upanishads, Puranas, Itihasas and many more in all your musical wisdom [isaitta jnanam].'
— Song of Bharata Maha Navarathna Maalai.

The earliest glimpses one gathers of the cultured life of Bharat are overtly seen to have adopted and strenuously emphasized the close inter se bond and liaison between religion and arts, particularly music. Music without ornamentation [gamakas and brikas] may sustain itself though bereft of its full blossom and bloom, but without religion, it would have lacked its perennial source and inspiration, lost the prodigious scope and content for lyrics and the copious supply of precious

food and energy and the needed flesh and bone as well as the soul for its bhava-rasa-soaked presentation and musical structures. The avatars of Rama and Krishna, gods Siva, Vinayaka, Subramanya and Ayyappa and the Trinity of goddesses Durga, Lakshmi and Saraswati, for instance, account for a major slice of songs sung in different languages. Perhaps Indian population explosion may cry 'halt' to its own untiring bloom for just a day but no day shall pass without addition to the musical repertoire. The source is boundless; the inspiration is profound. Religion has need for constant focus and manifestation and music has the needed stamina and potential to illumine.

Different accounts are in currency on the divine origin of music and dance. Such indulgence is at once the strength meritorious and weakness defect of the Hindu. Every sthala, murthy and teertha normally carries a story [sthala purana] in prose, poetry or songs on its sanctity and merit. Here is a juicy specimen description on the origin of Natya Veda which ipso facto denotes also the rich and mature music, abhinaya and stream-lined bhava-rasas.



Dr.A.H.Ramarao & Sudha Rao page

A brilliant dancer-couple Sanjay Shantharam and Shama Shantharam showed an ease and dramatic verity which spoke of their feel for choreography during the presentation of a dance-drama "Shankari" at the Ravindra Kalakshetra. It was held in connection with the 17th anniversary of their Shivapriya School of Dance. Addressed to the Goddess Parvathi and Her various forms and traits the subject is hardly new and yet the dance visualization was not just an adding up of the usual images. There was no impoverishment of thought or imagination in drawing the picture of the Devi. Shama as Parvathi and Shantharam as Shiva stole the show. Captivating recorded music, apt choreography, meaningful light-designing et al, contributed to the success of the presentation.

Young and talented exponent of Bharatanatya Chethana Radhakrishna along with her enthusiastic husband Radhakrishna has been rendering some useful service

not only by training youngsters from cross-section of the society but also by holding annual competitions and festivals. Gurudev Lalitha Kala Academy founded by the couple has been a hub of dance and literary activities. The ten-year-old Academy has many significant programmes to its credit.

A four-day festival of dance "Narthana" was held at NKW auditorium. During this festival four of Guru Chethana's disciples M.G.Sindhu, S.Shwetha, Sindhu and Bindu Rao regaled the packed audiences with their Bharatanatya artistry. Guru Radhakrishna herself with her skilled student Megha B. Kakkilaya was in her peak form in an enthralling duet.

Guru Chethana and Radhakrishna's petite daughter Medini Radhakrishna did her "Salangai Pooja" and won the accolades from the rasikas for her neat performance. There is a practice of performing this pooja in Bharatanatya. The dancer who is yet to make her debut performance and who has been taught almost all the

marga-items of Bharatanatya could perform Salangai pooja (worshipping the anklets). It is a stepping-stone for Rangapravesha. Medini danced confidently and rendered Pushpanjali, a Subrahmanya Kauthuvam, Dasara padas "Gajavadana" and "Yadavaraya" with conviction. She holds a lot of promise.

Endowed with a charming face and lissome figure M.G.Sindhu and S.Shwetha, both trained under Guru Chethana Radhakrishna gave a creditable account in their duet. Appropriately accompanied by Chethana (nattuvanga), Balasubramanya Sharma (vocal), Venugopal (flute) and Janardhana rao (mridanga), both of them rendered Pushpanjali (Bahudari), obeisance to Lord Nataraja and Guru, 5-7-9 patterned alarippu with good understanding and synchronized movements. The King of Dance was saluted on the basis of "Ananda Natanam" (Ranjani raga). The virahotkhanthita nayika as depicted in the Dhanyasi varna

.R. E. V. I. E. W. S.

"Nee inda mayam" was reenacted by the dancers. Nothing was overdone. The nritya and nrithya was studied with demanding laya patterns. The portrayal of the Dashavatara in the course of the presentation of a Purandaradasa pada "Amma nimma manegalalli" spoke of the histrionic abilities of the dancers.

It is a happy augury for classical Carnatic music, that youth in general and software engineers in particular are evincing lot of interest in it and with their inherited and acquired talent and expertise have been able to win big audiences all over. It is also noteworthy that these intelligent minds could easily adapt themselves to the rigors of the traditional music. These thoughts flit past my mind when I heard young G.Ravikiran sang for Ganagraha at the Ananya auditorium during its three day anniversary festival of music.

Ravikiran is a disciple of veteran vocalist Dr. R. K. Srikanthan. By accompanying him on stage, Ravi has imbibed the technique of Srikanthan-bani correctly and perfectly too. The imprint of the Guru was available to be seen in the renditions of the

shishya. But the singer saw to it that it never boiled down to blind imitation. There was ingenuity in good measure too.

Like his Guru, Ravi also captured the beauty and grandeur of vilamba kala. Highly sensitive, full of subtleties of bhava, raga and laya, impeccable manodharma and a cohesive expressiveness of Ravikiran greeted the ears. Swati Tirunal's "Deva deva" (Mayamalavagowla) opened up the concert. It was adorned with kalpanaswaras woven into sarvalaghu, daatu and janti patterns. The beauty of a krithi on "Sri Dakshinamoorthi" in Shankarabharana by Muthuswamy Dikshitar is something to be cherished. Ravi was at home in dealing with the maathu and dhaatu.

The delineation of a demanding raga Varali for Thyagaraja's "Itu janma midu" was another milestone of his recital. Artistic neraval attached with cascading swaras delighted both the mind and ears. But in the singing of "Raksha battare" (Bhairavi) he rounded off the krithi with swaravinyasa sans neraval. He enthralled the audience by rendering swaras in the anaagatha (sahitya

starting before the tala) edduppu. 'Bhogeendra shaiyanam', "Broohi Mukundethi" and "Smariso sadaa Hariya" pleased the ears. J.K.Sridhar (violin), K.U. Jayachandrarao (mridanga) and Dayananda Mohitha (ghata) imparted an enlivening accompaniment.

Sadhana Sangama Trust led by a Bharatanatyam expert Jyothi Pattabhi and her husband adept in Yoga Pattabhi held a four day "Mukula -Yugala nrithyotsava in the premises of Sri Maha Veerananjaya swamy Temple, Mahalakshmi Lay out. On the third day Guru Sunandadevi's disciples Hemabharathi and Preethi Prakash with their laya perfect mercurial movements won the hearts of the rasikas. Beginning with Brahmanjali, Hemabharathi moved and pranced like a deer in the presentation of Mandooka shabda revolving around the tale of Mandodari. The depiction of Dashavatara was another interesting item. The Kuchipudi duet concluded with a tillana in Kuntalavarali raga.

Guru Sunandadevi (nattuvanga), Ramaa Jagannath (a rich and fine

vocal), Ashwathanarayana (flute) and Chandrasekhar (mridanga) enriched the dance.

"Preksha Gruha" was the venue of some of the important episodes during the life of Pandavas who were in Agnaatavaasa of Mahabharatha. Arjuna's curse, Arjuna as Brihannala training Uttara in natya, Bheema-Keechaka fight, Uttarakumara's tale et al were strung together for depiction in the format of a dance-drama. Penned by Shatavadhani Ganesh the story was choreographed by Jyothi Pattabhi with music scored by singer Balasubramanya Sharma.

The dance drama unfolded in an artistic manner. The students of Jyothi at Sadhana Sangama, rose to the occasion in putting across the theme. Well aided by a recorded music the dancers clad in traditional costumes reacted positively to the tunes of music. The combination of nritta, nritya and abhinaya was even and enriching. Sadhanasri, Narayan, Sushma Narahari, Ananth, Nagesh among others stole the show.

A veteran exponent of Bharatanatyam Guru Narmada is a name to reckon with. Her

contribution to the field of Bharatanatyam is immense and varied. As an adept choreographer she has innumerable productions to her credit. As a Guru she is par excellence. Though she had many ups and downs in her personal life, she never got perturbed by them and carried on her mission of popularizing the Bharatanatyam. Her disciples all over the world have been actively engaged in propagating the art of Bharatanatyam.

In a delightful and dignified programme held at the Yavanika, she was felicitated by her leading disciples on the occasion of completion of 25 years by her school of dance Shakuntala Nrithyalaya. The organizer-disciples paid dance tribute to their Guru and did proud to her with her impeccable performances. The disciples who performed were P.Praveenkumar, Dr. Sridhar, Sathyanarayana Raju, Nirupama Rajendra, B.L.Lalitha, Lakshmi Gopalaswamy, Indira Kadambi, Nandini Mehtha, Subhashini Vasanth, Savithri Ramaiah, Sowndarya Srivatsa and Padmini Upadya and Malathi Iyengar and her daughter Lakshmi Iyengar of Rangoli Foundation of California, America.

Todaya Mangalam (raga and talamalika) and "Jaya Janaki Ramana" were rendered by Sridhar, Savithri, Raju and Nirupama. One could enjoy the nritta appended to it. Sowndarya, Lalitha, Praveen, Lakshmi and Indira demonstrated their fine hold over laya in the presentation of a swarakattu set to Todi raga. The different traits of Ganesha were captured by Lakshmi, Nandini and Subhashini with the lyrical support drawn from "Ananda Nartana Ganapathim".

The three-tiered varna was addressed to Lord Brihadeeshwara. Charana in durtha laya was excellently done. The dancers worked out the varna in duos and trios and at the end all of them provided a well laidout teermana in unison. It was a delight to watch this item rendered by the seasoned and talented dancers. The concluding Dhanasri tillana saw the dancers in groups moving like one unit and render the demanding teermana with ease.

Guru Narmada's nattuvanga had a rare punch and inspired the dancers to give out their best. Srivatsa (vocal), Madhusudan (flute) were in their elements. Double

mridanga by Gurumurthy and Kiran Subramanya was the special attraction of the evening.

A vocal recital by Poornapragna Rao held at Seva Sadana Hall, during the Sankranti Sangeetotsava under the aegis of R.K.Srikanthan Trust yielded mixed results. Hailing from a family of traditional Carnatic music, there was an authentic and firmly grounded pataanthara, formidable tradition and classicism in his rendition. But there seemed to be more of artistic expanse rather than the aesthetic depth. There was a strange crudity which could be attributed to the past generation singers in his style of singing. His introductions to some of the compositions that he sang, were either uncalled for or seemed to be redundant.

However, his presentation of "Paridaana michchithe" (Bilahari), Athana ("Maathu maathige Keshava Narayana"), "Vidajaldura" (Janaranjani), "Ranganayakam bhavaye" (Nayaki) among others imparted a rare listening experience. Dr. Jyotsna Srikanth's violin support was of high standard. Mridanga by Srinivasan was of great utility.

Veteran Guru late

S.V.Srinivas was remembered on his 86th birth anniversary by her prized-disciple Shubha Dhananjay at the ADA Rangamandira. The programme presented under the banner of Shubha's Natyantharanga was titled "Guru Namana". It was befitting and enthralling to see 101 students of Shubha performing in groups and rendering different compositions on the stage. It was also pleasing to note and watch Shubha's senior students like Veena Basavarajaiah, Radhika, Komala, Keerthi, Anjali, Pavani, Bhagyasri, Manjusri, Nagesh and Maya Dhananjay shining like promising choreographers. The welcome speech by Dhananjay was followed by Pushpanjali, Brahma sandhi, Ganesh, Muruga and Natesh Kauthuvams, Saraswathi and Shiva Vandanas presented in an admirable disciplined way. There was simplicity in artistry. Maya Dhananjay, in her early teens, disciple and daughter Shubha Dhananjay and Dhananjay deserves a special mention here for her three compositions and a praiseworthy Kathak performance (Ganesha Vandana). The 21st Kinkini nrityotsava

was held at Dr. H.N.Kalakshetra quite successfully. The inaugural dance programme was presented by Padmini Upadhyaya, a talented disciple of Guru Narmada. As it happened to be Sri Thyagaraja Aradhana day, Padmini rightly paid dance-tributes to the great vaggeyakara. With a glowing classical artistry Padmini saluted the Lord Ganesha on the basis of Thyagaraja's Sowrastra krithi "Sri Mahaganampathini". She could etch the traits of Ganapathi through her sensitive abhinaya. "Raara maa inti daaka" in Asaveri raga is one of Thyagaraja's emotionally charged krithis. Padmini captured the essence of the krithi and won the paeans of praise for her neat abhinaya. She negotiated the nritha, nrithya and abhinaya portions of the ragamalika varna ("Swamiye azhaituva") by Dandayudhapani Pillai. One could get the feel of a virahothkhanthitha nayika. A Purandaradasa pada ("Kadagola taarennna chinnave") was utilized to highlight the leelaas of the child Krishna. Guru Narmada (nattuvanga), Balasubramanya Sharma (vocal) and Janardhanarao (mridanga)

imparted lively support.

One of the priceless plays of Kalidasa, "Malavika-Agnimithra", is a classic work dealing with the sentiment of love. This theme has been well tried and unfolded in various mediums. The dancer-couple, Kiran Subramanya and Sandhya Kiran, exhibited their extraordinary dance-equipment in adapting it to a dance-drama. Colourful mythological costumes, useful set-designing and properties, meaningful lighting, group dance choreography, male and female voice overs, evocation of navarasas et al brought to the fore the creative abilities of Kirans. But one felt that should have had a better representation and major part in the dance-drama. Even the musical support seemed to be monotonous. Rashmi, Divya, Shivanjan, among other dancers, deserve a special mention for their immaculate dancing. Shivanjan, in particular, deserved a better slot in the dance drama. The live music support was headed by Kiran Subramanya (nattuvanga), Srivatsa and Manasi Prasad (vocals).

The prestigious nine-day 41st sangeetotsava under

the aegis of Sri Nadajyothi Sri Thyagaraja Bhajana Sabha Trust held at Sri Kanyaka Parameshwari Temple, Malleshwara, was marked by the honouring of Centurion Pandit Sudhakara Chaturvedi and presentation of Kalajyothi title to Dr. Padma Murthy, Basavanagudi G. Nataraj and C.G. Ananthaswamy. Flautist M.K. Pranesh received the Nadajyothi Puraskara.

Veteran violinist Basavanagudi Nataraj enthralled the audience with his skillful violin play. He has lot of experience, expertise and excellence in him. With young and well equipped violinist-daughter Suneetha Ramabhadran accompanying him on the second violin, Nataraj give a free rein to classical music. He never got perturbed by the power failure. Appropriately accompanied by Vasudevarao (mridanga) and Dayananda Mohite (ghata), he opened his recital with a ragamalika varna. The father-daughter combine proceeded ahead with Kaanada (Mamavasada), Sri (Endaro Mahanubhavulu), Poornachandrika (Telisi Rama) and Nalinakanthi (Manavayalaginchara) ragas and impressed the rasikas with their synchronized vidwath and

variety. The detailed delineation of Shanmukhapriya for "Marivere" with alapana, neraval and kalpana swaras was the highlight of Nataraj's instrumental cutcheri.

ಉತ್ಕೃಷ್ಟ ಭರತನಾಟ್ಯ ಭರತನಾಟ್ಯ ಕ್ಷೇತ್ರದಲ್ಲಿ ಯುವ ನರ್ತಕಿಯರ ಪಾದಾರ್ಪಣ ಸ್ವತ್ಯರ್ಹ. ಹೊಸ ಹೊಸ ಪ್ರತಿಭೆಗಳು ಈ ಕಲಾ ಪ್ರಕಾರದಲ್ಲಿ ವಿಶೇಷ ಆಸಕ್ತಿ ಮತ್ತು ಆಸಕ್ತಿಗಳನ್ನು ತೋರಿ ಅದರ ಉನ್ನತ ಗುಣಮಟ್ಟವನ್ನು ಕಾಪಾಡಿಕೊಂಡು ಬರುತ್ತಿರುವುದು ಮುದ ನೀಡುವಂತಹುದು. ಶನಿವಾರದಂದು ಮಹಾಲಕ್ಷ್ಮಿ ಲೇಔಟ್‌ನ ಮುಖ್ಯ ರಸ್ತೆಯಲ್ಲಿರುವ ಶ್ರೀನಿವಾಸ ದೇವಾಲಯದ ಸಭಾಭವನದಲ್ಲಿ ಕೆ.ಪಿ.ಮೀನಾಕ್ಷಿ ಅವರ ಭರತನಾಟ್ಯ ಪ್ರದರ್ಶನ ಸಕಲ ರೀತಿಯಲ್ಲೂ ಭೇಷ ಅನಿಸಿಕೊಂಡಿತು. ಅಂದಿನ ಕಾರ್ಯಕ್ರಮದ ಅಧ್ಯಕ್ಷತೆಯನ್ನು ವಹಿಸಿದ್ದ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಯ ಸಹಾಯಕ ನಿರ್ದೇಶಕರಾದ ಎಸ್. ಐ. ಬಾವಿಕಟ್ಟೆ ಅವರು ಹೇಳಿದಂತೆ ದೇವಾಲಯದ ಆವರಣದಲ್ಲಿರುವ ಸಭಾಭವನವನ್ನು ಕಲಾ ಮಂಟಪವನ್ನಾಗಿ ಪರಿವರ್ತಿಸಿ ಉಪಲಬ್ಧವಾಗಿರುವ ಸೌಕರ್ಯಗಳನ್ನೇ ಬಳಸಿಕೊಂಡು ಯಶಸ್ವಿ ಕಾರ್ಯಕ್ರಮವನ್ನು ನೀಡುವುದು ಕಲಾವಿದರು ಪ್ರಾಮಾಣಿಕ ಕಾಳಜಿಯನ್ನು ಎತ್ತಿತೋರಿತು. ಒರಿಯ ಗುರು ಹೆಚ್.ಆರ್.ಕೇಶವಮೂರ್ತಿಗಳ ಉತ್ತಮ ಶಿಷ್ಯೆಯನಿಸಿಕೊಂಡ ಮೀನಾಕ್ಷಿ

ತನ್ನ ಅಂಗಶುದ್ಧಿ, ಭಾವ ಸಂವಹನ, ಚುರುಕಿನ ಲಯಬದ್ಧತೆ, ಕಾರ್ಯಕ್ರಮದ ಆದ್ಯಂತ ಕಾಣಬಂದ ಮನೋಹರ ಚಲನವಲಗಳು ಮುಂತಾದ ವಿಶಿಷ್ಟತೆಗಳಿಂದ ಸ್ಥಳಿಕರನ್ನು ಮೆಚ್ಚಿಸಿದರು. ಆರಂಭದ ಪುಷ್ಪಾಂಜಲಿ, ಅಲಂಕಾರ (ಪ್ರಶ್ನ, ಚತುರಶ್ರ ಮತ್ತೂ ಮಿಶ್ರ) ಮತ್ತು ಗಣೇಶ ಸ್ತುತಿ ಸೊಗಸಾಗಿ ರೂಪಿತಗೊಂಡವು. ಜತಿಸ್ವರದಲ್ಲಿ ಚೇತೋಹಾರಿ ಸ್ವರ, ಸುಂದರ ಕಂಠ ಭೇದಗಳು ಮತ್ತು ತೀರ್ಮಾನಗಳು ಸಾಜೂಕಾಗಿದ್ದವು. ಗೋಪಿಕೆಯರು ಕೃಷ್ಣನ ತುಂಬಾಟಿಕೆಯನ್ನು ವರ್ಣಿಸುವಂತಹ ರಾಗಮಾಲಿಕಾ ಶಬ್ದ (ಸರಸಿಜಾಕ್ಷೃದು)ದ ಅಭಿನಯ

ಅರ್ಥಪೂರ್ಣವಾಗಿತ್ತು. ಅಂದಿನ ವರ್ಣ ಆನಂದಭೈರವಿ ರಾಗದ್ದು. ಅದರ ಪೂರ್ವಾರ್ಧದ ಸಾಹಿತ್ಯ ಮೈಸೂರು ಸದಾಶಿವರಾಯರದ್ದು. ಉತ್ತರಾರ್ಧದ ಸಾಹಿತ್ಯವನ್ನು ಗುರು ಕೇಶವಮೂರ್ತಿಗಳೇ ಹೇಳಿದ್ದಾರೆ. ಅದರಲ್ಲಿ ಸವಿಯು ಶಿವನ ಗುಣಗಾನವನ್ನೂ ಆಶ್ರಯದಾತ ಆರಸನನ್ನೂ ಕೊಂಡಾಡುತ್ತಾಳೆ. ಭಕ್ತ ಮಾರ್ಕಂಡೇಯನ ಪ್ರಸಂಗದ ಚಿತ್ರಣವೂ ವರ್ಣದ ವಿಷಯದ ಉತ್ಕರ್ಷಕ್ಕೆ ಸಹಾಯಕವಾಗಿತ್ತು. ಮೀನಾಕ್ಷಿ ಸೃಷ್ಟಿ, ಸೃಷ್ಟಿ ಮತ್ತು ಅಭಿನಯ ಈ ಮೂರೂ ಭಾಗಗಳಲ್ಲಿ ಮಿಂಚಿದರು. ಕ್ಷಿಪ್ರ ಜತೆಗಳನ್ನು ಮತ್ತು ಮುಕ್ತಾಯಗಳನ್ನು ಅವರು ಲೀಲಾಜಾಲವಾಗಿ ನಿರಾಯಾಸವಾಗಿ

ನಿರ್ವಹಿಸಿದರು. ವಿರಾಮದ ನಂತರ ಪದ (ಸ್ವಾಧೀನಪತಿತ ನಾಯಿಕೆಯ ಚಿತ್ರಣ: ಶಂಕರಾಭರಣ), ಜಾವಳಿ (ವಿಂಡಿತಾ ನಾಯಿಕೆ, ವೋಹನ) ಮತ್ತು ಅಂದಿನ ಸಂದರ್ಭಕ್ಕೆ ಸೂಕ್ತವೆನಿಸಿದ ವೆಂಕಟೇಶ ನನ್ನು ಕುರಿತಾದ ದೇವರಸಾಮ (ವೆಂಕಟಾ ಚಲ ನಿಲಯಂ, ಸಿಂಧುಭೈರವಿ) ಗಳ ಅಬಿ ನಯ ಮನಸೆಳೆಯಿತು. ಅರಾಣಾ ತಿಲ್ಲಾನ ಮತ್ತು ದಶಾವತಾರ ಮಂಗಳ ರಂಜಿಸಿದ್ದವು. ಗುರು ಬಿ.ಕೆ. ಶಾಂಪ್ರಕಾಶ್ (ನಟವಾಂಗ), ಭಾರತೀವೇಣುಗೋಪಾಲ್ (ಗಾಯನ), ಗೀತಾ ಶ್ಯಾಂಪ್ರಕಾಶ್ (ವೀಣೆ), ಜನಾರ್ದನ ರಾವ್ (ಮೃದಂಗ) ಮತ್ತು ಕುಮಾರ್ (ಬಿಂಬಿಲಿ) ಅವರ ಓಮ್ಮೇಳ ಸಹಕಾರ ಒಪ್ಪವಾಗಿತ್ತು.

CALENDAR OF EVENTS: Raaga Sudhalaya Charitable Trust: Sat. 25th Mar. 06, 6.30 pm. Veena recital by Kalavathi and Party, at BEL Sri Ganapathi temple, BEL Colony, Jalahalli.

Sri Vani Vidya Kendra presents Sri Ramanavami Sangeetotsava: at C.A. Site No.1, 4th 'B' Main, 3rd Stage, 3rd Block, Basaveshwaranagar:

6th Apr.: Violin duet by Mysore M. Nagaraj & Mysore M. Manjunath and party.

7th Apr.: Vocal by M.S. Sheela and party.

8th Apr.: Hindustani Classical music by Jayateertha Mevundi and party.

9th Apr.: Vocal by S. Shankar and party.

10th Apr.: Vocal by Dr. T.S. Sathyavathy and party.

11th Apr.: Veena recital by D. Balakrishna and party.

12th Apr.: Vocal by R.K. Padmanabha and party.

13th Apr. : Duet by Rudrapatnam Brothers and party

Sri Rama Lalitha Kala Mandira presents, 10th Mar.: Saxophone recital by Lavanya sisters, Mangalore & party, at 6.00 pm.

11th Mar.: Hindustani Classical music by Mrityunjaya Agadi, Dharwad & party, at 6.00 pm.

12th Mar. : Karnatic Classical music K.Vrinda Acharya & party, at 6.00 pm. at Sri Rama Lalitha Kala Mandira, 9th Main, BSK 2nd Stage.

BTM Cultural Academy, Sat.25th March, 5.30 pm.: Vocal recital by Thiruvengadu Jayaraman at Sri Ramana Maharshi Academy for the Blind, 3rd cross, 3rd phase, J.P.Nagar.

Malleshwaram Sangeetha Sabha and Ananya, 12th March 2006 at Ananya

Sabhangana, Malleshwara, the first concert of the "Vaggeyakara krithi vaibhava" series by

Dr. T.S.Satyavathi (vocal), S.Seshagiri Rao (violin), Anur Dattatreya Sharma (mridanga) and

G. Omkar (ghata) at 4.15 pm.

Mumbai news:**Mother and daughter delight**

Nadopasana Music Dias, Dombivili (East), Mumbai, organized their annual Thyagaraja festival on the 4th and 5th Feb. at the Chandrakanth Phadkar Vidyalaya Auditorium featuring music concerts of artistes of national repute. For the first time in the history of the Sabha, Natya Visharada Ranjani Ganesan Ramesh (Kalakshetra, Chennai) was invited to perform Bharatanatya. Ranjani presented a thematic Bharatanatya feature titled "MOKSHA" along with her daughter-Child Prodigy Daksha Ramesh. The concept was entirely based on various captivating compositions of Saint Thyagaraja. Thyagaraja's journey thru gnanamarga, bhaktimarga leading to moksha was the concept. It was conceived, choreographed and music direction by Ranjani.

The successful music support was led by nttuvanga: Savithri Ganesan, Vocal: Mangalam Murthy, mridanga; Bombay Krishnamurthy and flute: Satish. "Damaru Mahotsava"

An evening of Namasankeertan and Nrityopachara by eminent artistes in the field of music and dance on the auspicious occasion of "Mahashivaratri" was held on 26th Feb. 2006, Sunday, at the Subhash Bhavan Auditorium, 9th Main, Ideal Homes Township, Rajarajeshwari Nagar from: 6.00 p.m. till past midnight.

The programmes started with inauguration and Swasthi by Veda BrahmaSri Ganesh Ghanapaatigal followed by Sathyanaraju's fine Bharatanatya, Deepa Sashidharan's Kuchipudi, Anuradha Vikrantha and Svikritk (Bharatanatya and Kathak jugalbandi), Ranjani Ganesan Ramesh and Baby Daksha Ramesh (Bharatanatya), Ganesh Desai (Vocal concert) and 9.15 Mahaprasadam was followed by Vyjanthi Kashi and Troupe (Kuchipudi), Kiran Subramanyam & Sandhya Kiran (Bharatanatya), Savitri Ganesan & Troupe (Bhajan), Sharmila Mukherjee & party (Odissi), Sanjay Shantaram & Kshama Shantharam (Bharatanatyam), Gayathri Keshavan, Kum. Mathangi Keshavan (Bharatanatyam) and Mangala by all artistes.

Mysore news: GOLDEN JUBILEE OF SRI NADABRAHMA SANGITHA SABHA

Sri Nadabrahma Sangeetha Sabha, Mysore now led by its president and philanthropist-patron-connoisseur K. V. Murthy celebrating its golden jubilee year in a special manner. Titled "Nada Suvarna", the year long celebration is to be marked by fifty programmes. "Nada Kishore Utsava" during August 06 is also planned to provide opportunity for the upcoming artistes.

During the golden jubilee year of the Sabha, opportunities are provided for the youth on the occasion of Sri Gokulashtami. It is to make Krishnotsava a musical treat by the young an energetic artistes of our land.

This festival is going to be held at Mysore during the second week of August-2006.

The following parameters are enumerated for participation in Krishnotsava-06:-

1. Any artiste who has not crossed 30 years of age is eligible.
2. Only Indian classical music (both Karnatak and Hindusthani music) is entertained.
3. Both vocal and Instrumental catagories are included.
4. The candidate should be capable of performing for 90 minutes.
5. The aspiring musician should send his/her bio-data with two photos and a CD/cassette recorded during the live music concerts (Not the pre-recorded ones).
6. The committee of jury is empowered with shortlisting the candidates to 30.
7. Out of 30, 20 are given an opportunity to perform and the rest will be reserves.
8. The terms and conditions, remuneration etc, will be intimated to the selected artistes later.
9. The bio-data with CD/cassette (non-returnable) should reach any of the following addresses on or before 31st March 2006:- Krishnotsava competitions, c/o, 38 C, "Bhagirathi", second cross, Jayalakshmiapuram, **MYSORE-570 012.. OR** Krishnotsava competitions, c/o, 162 (P), second cross, Belagola Industrial Area, Metagalli P.O., **MYSORE-570 016.**

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I, Dr. M. Surya Prasad, hereby declare that the particulars given above are true to the best of my knowledge and belief.

Bangalore-560 053,
1st March 2006

(Sd/- DR. M. SURYA PRASAD)
Signature of the Publisher



S.K. Lakshminarayana (Babu) Page

..L.E.I.S.U.R.E.

QUIZ OF FINE ARTS....42

1. What is an Apurna Lakshana Ragamalika?
2. It is opposite to ____ composition .
3. What is its speciality?
4. Give an example for Apurna Lakshana Ragamalika?
5. The ragamalika "Nithya Kalyani" is a ____ composition.
6. What is its speciality?
7. What is a Vishesha Lakshana Ragamalika?
8. What does it contain?
9. Give an example for the above.
10. What is Ashtabhujia Nataraja?

SOLUTION TO QUIZ OF FINE ARTS...42

1. A ragamalika lacking in one or two of the essential points relating to the lakshana of the form.
2. Poorna Lakshana ragamalika has in it all the points relating to its lakshana.
3. "Pannagendra shayana" of Swati Thirunal, since it does not contain the ragamudra.
5. Poorna Lakshana ragamalika.
6. It contains the ragamudra, chittaiswara, vimuktaswara chittaiswara etc.
7. Is one which in addition to containing all the points relating to the lakshana of the form.
8. It contains extra technical beauties like swaralaksana, sahitya for the chittaiswara, makuta sahitya etc.
9. "Pannagadhrishta".
10. Eight-shouldered Nataraj.

PHOTO QUIZ

What do you know about these maestros?



SOLUTION TO PHOTO QUIZ

are Sangeetha Kalanidhis.
Veteran flautist N. Ramani and ace violinist M. Chandrasekharan. Both of them

ANNOUNCEMENT

◆ Artistes, Authors and publishers are welcome to send two copies of their books/cassettes/CDs on Indian music (Karnatak, Hindustani, Sugama Sangeetha, folk music etc) and Indian dance (classical and folk) to **GUNAGRAHI** for review. While every effort will be made to acknowledge receipt of the same under "New Arrivals", the decision to review a book/cassette/CD rests entirely with the journal.

◆ The Sabhas, Organisations, Institutions and organisers are hereby requested to send the details of their forthcoming activities/programmes as also the events held to get them enlisted in the current issue of **GUNAGRAHI** by post and/or through e-mail on or before 8th of every month.

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